



Calvin Thomas and Margaret Lyle in 'The Argyle Case.'

Frank McIntyre and A Group



From 'Oh! Oh! Delphine.'



Edith Wynne Mathison and Cyril Keightley in 'The Spy.'

CHARACTERS IN CURRENT PLAYS

SONG AND DANCE IN DRAMA

POINTS IN PLAYS.

Merits of the Surviving Dramas of the Season.

"Little Women" has in Broadway West an Amy gifted with a most beautiful crop of golden hair. Jessie Bonville selected Miss West in the first place on account of this peculiarity and sent her across two States to assume one of the surviving members of the Abbott family, who was to decide whether or not Miss West looked the part. She did and before that time has convinced members of her own family that she looked like that character in Miss Alcott's famous novel of girlhood, since she had always pretended to be Amy in any childish make-believe play from the home. Miss West satisfied all the promoters of the enterprise, even the Abbott family, and has since delighted the public and the critics of the play.

But these golden ringlets are not without their penalty. All night their possessor must recline on a pillow of curl papers and at every performance spends two hours before the play in her dressing room while her maid carefully converts that head into golden corkscrew curls. It is not this work which alone proves a hardship to Miss West. It is the number of letters she receives from her sisters in the profession asking if this member of the cast at the Playhouse will please confide to the writers the address of the wonderful wigmaker who designed her covering.

Violet Dana, who is the altogether irresistible heroine of "The Poor Little Rich Girl" at the Hudson Theatre, acted last August in "The Model" at the Harris Theatre. She played the very grown up young person of some eight or nine years and a more sophisticated and artificial young prig it would have been difficult to find. Yet in "The Poor Little Rich Girl" she acts with a childish charm which captivates her public. The finale of the second act is a quaint feature of the little girl's delirium. She seems to see her friends all riding the doctor's hobbles, which are exercise and fresh air, and they go dashing down the road in the land of Christmas trees. The fancy in the second act never abates and every episode of the action from father making ducks and drakes out of his money to the duel between Kings English and his enemy is touched by genuine imagination.

The following list of funny plays is still available by theatregoers in search of merriment:

"Fanny's First Play" at the Comedy.

"Stop Thief" at the Gaiety.

"Never Say Die" at the Forty-eighth Street.

"Broadway Jones" at the Cohan.

"The New Secretary" at the Lyceum.

"The Affairs of Anatol" at the Maxine Elliott.

"Glennetta's Tears" will be acted all week at the Irving Place Theater with the exception of Monday, when "Johannesburg" by Hermann Sudermann will be given.

"Milestones" will soon have its two hundredth performance in this country. The play is still popular at the Liberty Theatre and before long the English company now acting in Boston will be brought here.

John E. Kellard having removed his "Hamlet" out of the two raffish atmosphere of West Forty-second street, has resumed his engagement at the Garden Theatre. To-morrow night he will revive "Oedipus Rex" for one performance. Having got his second wind "Hamlet" will take a fresh start for the one hundredth performance to be given on February 25 at the Garden Theatre.

"The Conspiracy," local melodrama with newspaper detectives, the finger of an ex-District Attorney and a colored servant as some of its most thrilling ingredients, at the Garrick.

"The Argyle Case," authoritative in its development of a detective story since W. J. Burns supervised its construction, at the Lyceum.

"Fine Feathers," best as an exhibition of the prevailing American ambition to live beyond the condition of life to which it has pleased Providence to call the individual, at the Astor.

"Rutherford & Son," illustrative of the success possible when a dramatist is in fullest possession of all the available knowledge of a place and its people and then most beautifully acted, at the Little Theatre.

"Dear O' My Heart," revealing the charming personality of Laurette Taylor, which is quite irresistible, at the City Theatre.

"Within the Law," underworld and police conflict expertly exhibited with a beautiful heroine in Jane Cowl and a comedienne in Florence Nash and excellent actors at the Eltinge.

"Joseph and His Brethren," moving and beautiful Biblical drama which is now the right length to make all its quaint charm and spectacle effective, at the Century.

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"The Whirl" at the Manhattan Opera House has succeeded in reviving most fervently the taste for melodrama in this community. There could be no stronger refutation of the managerial idea that the public wearies of this or that sort of a drama. The people only get tired of poor specimens of the kind. This has been shown sufficiently clearly to convince any man less unreasonable than the manager of a theatre or half a dozen theatres. Whether it happened to be costume drama or problem play, melodrama or musical force, the only kind that always interested the public were the fine specimens of the school. It was said so long ago as the period of "The Great Ruby" that the public was weary of London melodrama. Augustin Daly got that play after most other managers had refused it and it would have rehabilitated his fortunes had he lived long enough. No manager wanted the American rights to "The Whirl" that is a year ago. Now the author could get any sum for them.

Louie N. Parker's "Rosemary" will be given this week at the Harlem Opera House by B. F. Keith's stock company. Although other plays by Mr. Parker, notably "Pomander Walk," have been produced recently in this city, "Rosemary" has not been seen here for several years. Priscilla Knowles will play Dorothy Cruickshank and George Welles Spencer Sir Jasper. The piece will have a careful presentation under the direction of Walter Clarke Bellows.

MRS. CARTER'S FEW ROLES.

Limited Repertoire of a Popular Actress.

Mrs. Leslie Carter long enjoyed the distinction of having played fewer parts than any successful actress. Six roles in eighteen years was the record. From her first appearance in 1900 in "The Ugly Duckling" to the time she made her own production of "Kassa" in 1907, she had only played these six roles. "Kate Tregdon" in "The Ugly Duckling," the title role in "Miss Helyett," "Margaret Calvert" in "The Heart of Maryland" and the title roles in "Kassa," "Vasta Herne" and the dual role in "Two Women," "Gone with the Wind" and "The Second Mrs. Tanqueray." As this covers twenty-three years, Mrs. Carter's record is proof that success on the stage is by no means the inevitable result of versatility.

It was in 1887, twenty-six years ago, that David Belasco took Mrs. Carter under his tutelage. For three years she studied under him every kind of role from the classic to the modern. At the Broadway Theatre he brought her out in "The Ugly Duckling" in 1890. In the following year she appeared in "Miss Helyett." In 1895 came "The Heart of Maryland." The role of Margaret Calvert Mrs. Carter had studied for three years. This play ran for three seasons. After "The Heart of Maryland" came "Kassa," in 1898.

Her next production under the Belasco management was "Miss Du Barry," in 1901. "Andrea," produced in the season of 1905-06, was the last play in which Mrs. Carter appeared under his direction. Under her own management she presented both "Zaza" and "Miss Du Barry." "Kassa" in 1907, which cost her \$75,000, and "Vasta Herne" in 1908. In 1909 Mrs. Carter entered into a five years contract with John Ford and he put her forward that season in "Two Women," which she played until the end of last season. This season Mr. Ford has given Mrs. Carter three productions, in two of which, "Zaza" and "The Second Mrs. Tanqueray," she will be seen this week at the West End Theatre.

THE PASSION PLAY HERE.

James O'Neill Thinks Such an Occurrence Possible.

James O'Neill, the only man who has played the Christ in an American production of the so-called "Passion Play," believes that the time has come when the public would be interested in this performance.

Mr. O'Neill appeared in the "Passion Play" in San Francisco in 1890. Because of the disturbance at the time he was arrested, but he believes there would no longer be a hostile attitude against the representation.

Now Mr. O'Neill is appearing as Jacob and Bernard in "Joseph and His Brethren" at the Century Theatre. The distinguished actor came into his dressing room the other night after a number of curtain calls. Commenting on the enthusiasm which the religious feeling of the play aroused he said to THE SUN reporter:

"Only a few years ago this would have been impossible. A play which touched so closely the basis of our religion would have aroused cries of sacrilege. In all probability it would have had to come off in the present day, however, it is received with great applause. That's what makes me think the time is ripe for a production of the 'Passion Play' here. If the people crowd the Century Theatre to see 'Joseph' I think they would crowd it just the same for a production of the 'Passion Play'."

And then the star of many productions told the story of how he appeared in the "Passion Play" in San Francisco.

"It was in the late winter of 1890," he said, "just before Lent. About the same time of the year as now. It was in the air that the 'Passion Play' was going to be produced. I was asked to play the Christ in a New York production, but I felt that there would be a storm of opposition and I did not want to arouse it. The chief of police was a good friend of mine and there would have been awkward complications. So I declined and amateurs were selected. The play was given at a special matinee and so many protests were aroused that any idea of professional production was abandoned."

"But out in Frisco conditions seemed

more favorable and a production was prepared. I was to be the Christ. The evening night we had a great reception, the authorities gave their full approval and the newspapers spoke most favorably. So we ran along for the first week and the tide began to turn. It seemed as if the clapping preachers who tried to get their names in the paper as they passed their full attention. They and the politicians who wanted to give the impression of holiness started on a campaign which took away the support of the who had been with us from the first. The authorities had so much influence brought to bear on them by politicians and preachers that they withdrew their approval and the newspapers, affected by the same influence, refused to give us a help."

At the end of the third week the storm broke. The principals of the production and the management were arrested. I remember we taken down to court in a carriage. They treated me well enough there as a show of a trial and nothing more. But the "Passion Play" was taken off. I no one has had the courage since to put it on. I honestly believe though that the public has changed its attitude now. That the 'Passion Play' would not only be accepted, but it would prove a great success."

"The same version as we used could be used to-day. It was adaptation of the Oberammergau version with the scene that would be most like to give offence, the death of Christ on the cross, omitted. I insisted on that, I myself. The man who adapted the play said that nothing would be left if Christ's death were taken out, but I told him I would go ahead and we had a real play. I believe that version is still available."

be Le Rouge et Noir, Morton and Moore, McMahon and Chappelle, Delmore and Lee, Hayden, Dunbar and Hayden, Bert Melrose, Chalk Saunders and Dean and Gorch.

At B. F. Keith's Union Square Theatre this week the place of honor will be given to the Edwards' Kolchak adventures, with Eddie Cantor, Hattie Knobel, and a company of twenty presenting a miniature musical comedy entitled "A Kaffaret in Kidland." Grace Cameron will make her reappearance in America after an absence of many years abroad. Arthur Pollock will give the first presentation of a one-act comedy called "Talking to Father," by George Ade. Harrison Armstrong will present a new one-act play called "Hushed Up," and others on the bill will be Hoey and Lee, Mmie. Bernice and her eight beautiful polar bears, Bobby Ferns and Polly Prim in a skit, the street Bernard, the Fry Twins and company and Madge Maitland.

At Proctor's Fifth Avenue Theatre this week's schedule will call for a programme of twelve acts including Grace Hazard, Murphy and Nichols in their travesty, "The School of Acting," Arthur Pollock, the Boganny Troupe, Laura Gougeon, Arthur Melhinger, the Castilians, the Four Athletes, La Petite Mignon, Bisset and Scott, the Five Merry Maids and a Man and Lightening Western.

Belle Story will be among the headlines at B. F. Keith's Central Theatre this week. Others on the programme will include Taylor Granville, Laura Pierpont and a company of twenty-five in a dramatic sketch, "The System," Frank Fogarty, Tom Terriss and company in "Scrooge," an adaptation of Charles Dickens' "A Christmas Carol," Mr. and Mrs. Bertha Fisher in "The Half Way House," Cade de Gasconne, the Four Londoners, Matthews and Shayne in "A Chinatown Fantasy," Kevis and Erwood and Karl Emmy's Pets.

At B. F. Keith's Alhambra Theatre this week Ethel Barrymore will head the bill, she will present J. M. Barry's one-act comedy "The Twelve Pound Look." Others on the programme will include Mager Cline, Wilfred Clarke and company in "What Will Happen Next," Fred Duprez, the Muscatelli Gossips, "It's Only a Show" and General Pisano and company.

B. F. Keith's Bronx Theatre will have this week Lulu Chase. She will be seen in an operetta called "First Love." Others on the bill will be supported by Thomas D. Richards and Lester Broome. The remainder of the programme will include May July and company in "The Battle Cry of Freedom," the Three Keatons, J. V. Kelly and Anna Pollock in "Cinder Snaps," Crouch de Welch, the Empire Company, the Beulah, the Melody Lane girls, Johnny Johnson, Sam Watson's Lamour and Asaki.

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At Proctor's Twenty-fifth Street Theatre this week will be Lulu Chase. She will be seen in an operetta called "First Love." Others on the bill will be supported by Thomas D. Richards and Lester Broome. The remainder of the programme will include May July and company in "The Battle Cry of Freedom," the Three Keatons, J. V. Kelly and Anna Pollock in "Cinder Snaps," Crouch de Welch, the Empire Company, the Beulah, the Melody Lane girls, Johnny Johnson, Sam Watson's Lamour and Asaki.

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and Mrs. Tanqueray," as had been announced. Mrs. Carter will be seen at the Thirty-ninth Street Theatre. "Bunty Pulls the Strings" made a record run at the West End Theatre last season and will be seen at the West End Theatre with what will be practically the original company and production.

Ambrosio's four part film, entitled "Satan, or the Drama of Humanity," will remain at the Broadway Theatre for another week. The film shows the various vices and devices which Satan uses for the purpose of inspiring enmity, hatred and jealousy in the hearts of his victims. The prices will be 25 and 50 cents at both matinee and evening performances. Two performances will be given each day.

THE BURLESQUE THEATRES.

"The Merry Whirl," the burlesque show that played an entire summer engagement at the Columbia Theatre, will return to that house this week. It has retained its original cast and production. Thomas F. Smith and Phil Dorio will appear as Jack and the Nautilus respectively, and the others in the cast will be Bob Leonard, Eddie Foley, Emil DuPaul, Emma Cook, Lillian Fitzgerald, Mabel DuPont, Orlan, Tre Mayne, Norlette Ames and Norma Fitzgerald. There will be an unusual large chorus and ballet and the musical numbers will be new.

Charles Robinson and his "Crusoe Club" will be at the Murray Hill Theatre this week, presenting two one act burlesques and a specialty arranged by Robinson's bill. In the company assisting Mr. Robinson will be James Francis Sullivan, Labbie Handley, Manly and Falco, Frankie Martin, Dick Rose, May Bernhardt and Freda Loh.

Clark's Runaway Girls, with the Bette Brothers, will be at Hurrig & Seamon's 25th Street Music Hall this week, presenting two burlesques and a specialty. The burlesques will be "The Mad of Montezuma" and "The Diamond Palace." Among the specialties will be an elaborate exhibition of living pictures called "The Models de Love."

THE OPERATIC PROGRAMME.

General Manager Gatti-Casazza will receive Wolf Farrar's "La Donna Corvina" on Wednesday evening of this week at the Metropolitan Opera House. The cast will include Miss Geraldine Farrar, Moses Alton, Fernand and Maudou and Messrs. Marnet, Scotti, Didur, De Segura, Lino Corsi and Bala. Mr. Toscanini will conduct.

"La Gioconda" will be given on Monday evening with Messrs. Destinn, Homer and Ducheane and Messrs. Caruso, Amato, De Segura, Feschichian and Deane. Mr. Polacco will conduct.

The Walkers' "La seconda performance" of the afternoon cycle series will be given Thursday, beginning at 1:30 P. M. with Mmes. Fremstad as Sigolide, Gaski as Bianchilde, Matzenauer, Sparrows, Allen, Curtis, Fortia, Duchene, Matfield, Robert Seguros and Homer and Mr. Henschel and Knysdel. Mr. Hertz will conduct.

"The Tales of Hoffmann" will be the Thursday evening performance with Mmes. Henschel, Fortia, Duchene and Maudou and Messrs. Marnet, Scotti, Didur, De Segura, Lino Corsi and Bala. Mr. Toscanini will conduct.

Masenet's "Manon" will be sung on Friday evening by Miss Geraldine Farrar, Mmes. Sparrows, Maudou and Duchene and Messrs. Caruso, Gaski, Bala, De Segura, Reiss, Amman, Feschichian and Deane. Arturo Toscanini will conduct.

"Tristan and Isolde" will be Saturday matinee opera, when the new Wagnerian tenor, Jacques Urbs, will make his debut, and Mr. Amato will sing "Kismet" for the first time in several seasons. Mmes. Henschel and Mmie. Homer Bernhardt. Others in the cast will be Messrs. Winterspoon, Henschel and Murphy. Mr. Toscanini will conduct.

"Bunty Pulls the Strings" at the West End Theatre.

Chauncey Elliott, who is well known for his excellent work in romantic roles, will be seen this week at the Grand Opera House, continuing in "The Old Dreams," which he presented last week. The play is by Rod Johnson Young and affords Mr. Elliott opportunity to sing as well as to play the Irish hero. Henry Mink staged the play and the supporting company is unusually capable.

The West End Theatre will have this week "Bunty Pulls the Strings" instead of Mrs. Leslie Carter in "Zaza" and "The Second Mrs. Tanqueray."

THE VAUDEVILLE THEATRES.

Ethel Barrymore at the Alhambra Theatre.

At Hammerstein's Victoria Theatre this week the feature act will be Clifton Ford, who after an absence of seven years, will make his reappearance in vaudeville. Truly Shattuck will also make her reappearance in vaudeville and other acts will be seen.

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May Buckley and John Stokes in 'The Unwritten Law.'

William Hawtrey and Ethel Wright in 'The Old Firm.'